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SCREEN PANEL. AFTER WATTEAU. FOR A LOUIS XIV. ROOM.

(FOR DIRECTIONS FOR TREATMENT IN DYE OR TAPESTRY PAINTING, SEE PAGE 104.)

tapestry pinned down on a board; but it is not advisable, because the colors soak through to the wood.

Take a careful tracing of the design, and transmit it to the canvas by means of red tracing paper. That of an Indian red shade is preferable. Another method is to pounce the pattern on. For this purpose, prick the design on the wrong side, so that the rough surface of the holes is uppermost; then lay the tracing on the canvas, and gently dab on it some finely-powdered charcoal tied up in fine muslin. Raise the tracing carefully and beneath it you will find a clear dotted outline. No time should be lost in going over the whole of this in color. Practical directions as to the actual method of painting will be given next month.

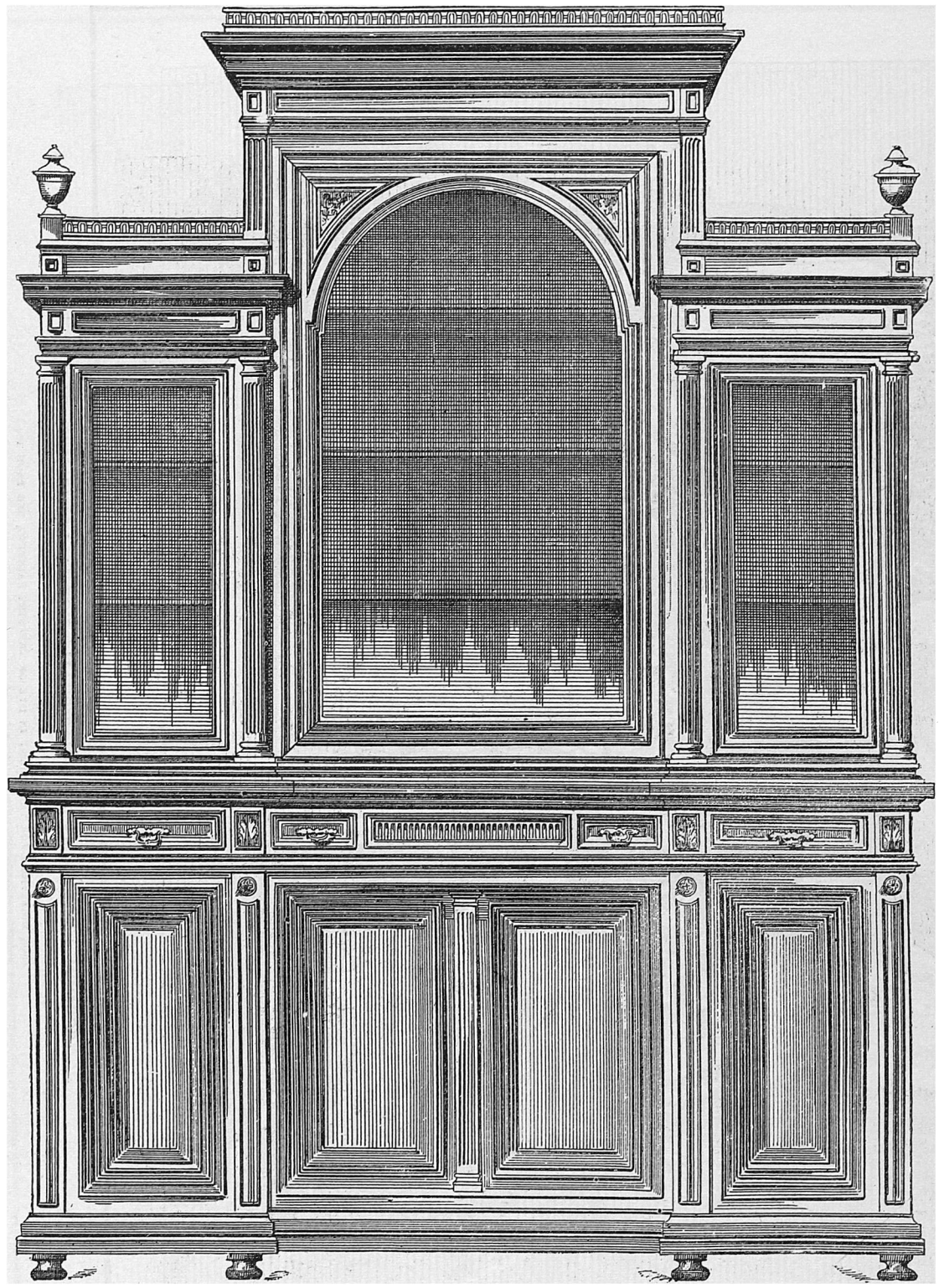
EMMA HAYWOOD.

THE WATTEAU TAPESTRY.

THIS exquisite design (given on pages 102, 103) is well suited for a portière when enlarged to the proper size in its entirety. Indeed, nothing would be more elegant and appropriate for such a purpose. It can also be utilized for a fire-screen by omitting the upper and lower portions of the panel, dividing it just below the wreath and festoons of flowers, omitting the floral pendant. Carry across the top the same plain border that runs down the sides. Cutting off a little from the tree on the left is of no consequence. The lower portion must be eliminated just where the rivulet trickles over the edge of the rock. Fill in the curved space beneath the rock with the same dark border that encloses the rest of the picture. With a little skilful adaptation this design could also be used for the centre panel of a threefold screen; but it would not be well for any but a very experienced hand to tamper with the actual arrangement of the drawing, or its harmony would assuredly be marred.

A good scheme of color in keeping with a Watteau subject would be as follows: The dress of the female figure delicate salmon pink, this tint to be obtained by using vermilion sufficiently diluted with water to make it very pale. For the darkest shadows use pure red brown. For the half tones, pink, madder and vermilion diluted. The shoulder-knots should be of a much darker shade than the dress, but of the same tone. The bows in the hair of the two shades of pink and red. The hair itself powdered. The chemisette and sleeves white. For the highest lights in these leave the canvas intact, but for the shadows use cobalt blue and raw umber diluted in different degrees. For the man s dress pale turquoise blue for the stockings, knee-breeches, and shoe-bows. The shoes, doublet, and hat buff-color, obtained by mixing yellow ochre with a slight touch of black; shade this with raw umber and Vandyck brown.* The sky, which forms a background for the festoons of flowers, must be of very pale blue scrubbed in as a flat tint, composed of cobalt blue, a good deal diluted, with just a dash of emerald green mixed with it. The border is of a rich dark red. Vermilion, crimson lake and brown red mixed makes a good color. The painting of the trees must be as varied as possible. Spring-time green is indispensable, and shaded with Italian earth will answer admirably for the foliage on either side at the lower portion of the design, and for the grassy tufts growing on the rock. For different shades of green, chromes, light and dark, yellow ochre, raw Sienna; and burnt Sienna mixed and diluted in different proportions with cobalt, Prussian blue, and indigo will give all the required tones. Prussian green and vegetable green are useful colors ready mixed. The rocks must be painted in the lighter parts a cool gray. Neutral tint diluted will produce the necessary color. The shadows must be of a warmer shade with a variety of tints touched in here and there, to give brightness and tone. Keep the rivulet light and sparkling. For the flowers, chiefly pink roses, repeat the treatment for the dress. The scrolls paint with golden yellow shaded with raw umber; the same for bow, quiver, and torch. The bird gray and brown. The dolphins must be delicately painted in rainbow shades, like opalescent glass. The corner ornaments, partially covered with the dolphin's tails, a rich deep gold with red tracery a shade or two darker than the border. For diluting the colors use water in which a little medium has been dissolved. If for a portière, use woolen tapestry, but if for a screen tapestry canvas is preferable.

* For the flesh use flesh-color ready prepared, diluting it to the proper tint and shading with raw umber and a very little neutral tint.



DESIGN FOR BOOKCASE, IN MAHOGANY OR OTHER DARK WOOD.

THE BOUCHER OVER-DOOR DESIGN.

THE design of Boucher's, given herewith (page 103), is from an "over-door" painted by him in the Hôtel Soubise, now demolished. Though originally executed in oils, it is very well adapted to be reproduced in painted tapestry, and might as well serve for a screen as to fill the place above a door. The coloring of all such ornamental paintings in Boucher's time was light, rather gay as to the costumes, and, in general, such as is most easily obtained in tapestry painting. The frame, as in the case of all rococo works of the sort, may either be treated as part of the picture, the tapestry outside of it being tinted one deep color, or it may be of carved and gilded wood, or of wood painted white and relieved with gilding. In the following instructions it will be assumed that it will be painted, and that a simple rectangular frame and stand of mahogany or rosewood will enclose the whole composition.

In that case it will be advisable to paint the spare canvas between the real frame and the painted one a dark blue. The frame will be painted in several washes of rich yellow with outlines and a few washes of burnt Sienna for shading. It is better not to attempt to make it very realistic by the use of other tints. Except the outlining, which should be left to the last, it may be the first work done. The blue and gold of the border will give a value to the white of the tapestry which the painter will not care to lose by the application of too deep color in the sky and in the lights. Take note of the cloud-markings in the design, and let them separate the tints, which should be at the bottom turquoise, shading into "bleu du ciel." The edges of the clouds may be left white, while the rest of them will receive, in several washes, a tone of the blue used in the upper part of the sky deepened by the addition of a very little rose madder. The distant trees to the right may receive a first wash of this same tint, to be gone over afterward with various light tones of green. To the left, where they are nearer, the greens only should be used. The sheep and dog may be treated as white objects; but, in the shading, less blue should be used than in the woman's chemise, so as to make a distinction between the warm white of an animal's skin and the colder white of linen drapery. The woman's dress may be a bright red with shadows either in green or purple tones. The man's dress may be in various tones of lilac, the darkest being in the shaded parts of the coat. The broken bank in the foreground gives an opportunity to introduce the golden and burnt Sienna tints of the frame in new combinations into the picture, while the dark blue or indigo

